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One World

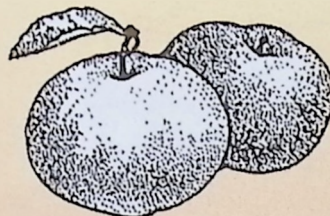
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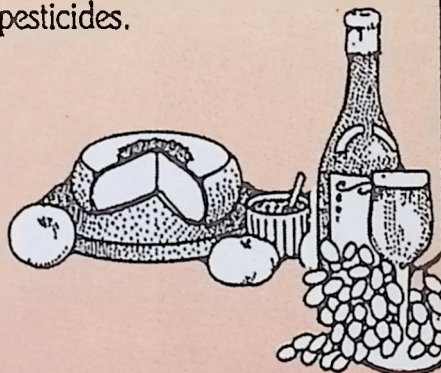
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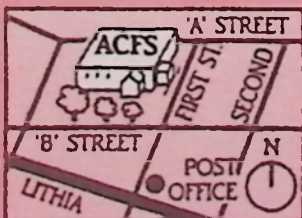
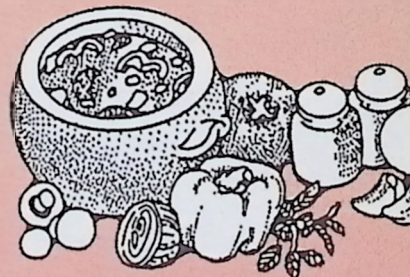
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Trio San Diego performs this month with the Rogue Valley Symphony. See Arcscene.



David Zinman and Lisa Simeone host *Casual Concerts* with the Baltimore Symphony Orchestra Saturdays at 2pm beginning October 14 on Classics & News.

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JEFFERSON

Monthly

OCTOBER 1995

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TUNED IN

Ronald Kramer

Media, Monopoly and the Public Interest

The winds of change are sweeping federal regulation of broadcasting and media. With the explosive changes fueled by advancing technology, new regulatory and fiscal policies are needed. At the same time, the scope and speed of the current federal review leaves me a little uneasy. A few examples stand out.

Since the dawn of radio the federal government has banned foreign ownership of broadcasting stations. This policy has not been unique to the United States and, in fact, other western democracies also prohibit such holdings. In some western democracies, broadcasting channels are deemed so important that their governments don't even allow their own citizens to own stations, much less foreign ones, and maintain ownership under government control. Closer to home, Mexico has long been the butt of comment in some media circles for its policies allowing foreign ownership. Many of northern Mexico's largest and most influential radio stations have been owned by Americans for years and have been programmed to serve American citizens in the southern reaches of the U.S. Media wags routinely point out the loss in service to Mexicans, which this type of foreign control fosters, with the implication that the U.S.'s regulatory approach is wiser.

Interestingly, the Federal Communications Commission's enforcement of the legal ban on foreign ownership of our radio and television stations has been so rigorous over the years that even corporations, such as banks, whose stock is a slight 5 percent foreign-owned have been forbidden to hold

the license of a U.S. broadcasting station.

Against this backdrop of history and precedent, the recent inquiries and findings regarding Rupert Murdoch's Fox Network and television stations is precedent setting. In addition to agreeing to allow Murdoch, who came to the U.S. from Australia, to keep his television stations despite the fact that they appear to have been foreign-owned at a time when FCC filings suggested to some that they were not, many now expect the FCC to simply drop its prohibition of foreign ownership of stations, either by rescinding the rules which prevent it or by individually granting waivers of those rules.

Perhaps the most interesting example of the consequences of mixing media and foreign relations arose in the late 1950's when the Mutual Broadcasting System, then one of the nation's four radio networks, was on hard times and was sold to interests which were financially intertwined with the government of the Dominican Republic. The ownership connection to Mutual was concealed and didn't come out until some blatant slanting of the news, in favor of the ruler of the Dominican Republic, came to public attention. No station licenses were revoked at the time but a forced sale of the network ensued.

The Murdoch/Fox matter amazes me. The son of a neighbor of mine once built a tree house in Ashland. It was a very nice tree house, complete with carpeting. But the teenager hadn't asked for a building permit and the City forced him to demolish it. In most localities, if you build a structure of significant size without a building permit and are discovered, you will probably be

forced to pay building fees after the fact and perhaps make some adjustments to the structure to correct any safety hazards which are found. But, you won't be required to demolish the structure. Your violation is sufficiently large that the economic loss, which would be created by demolition, essentially allows you to contravene the rules and benefit from ignoring them in a way the 14-year-old could not when he lost his tree house. It is the same principle which is at work in the Murdoch case. Murdoch's media empire is simply too large to demolish.

In more recent weeks we have seen three mega-mergers, in the form of the Disney acquisition of ABC, the proposed Westinghouse purchase of CBS, and the proposed merger of Time-Warner and Turner Broadcasting. They are the latest chapters in a ten-year trend toward media monopolization and integration.

I was thinking about those purchases after viewing the movie *Quiz Show* recently. Most of television is now, and was in the 1950's when the quiz show scandals erupted, innocent of the kind of deception which the movie chronicles. But there clearly were exceptions and the quiz show scandals are among the most notorious. The FCC's Fairness Doctrine—now abandoned—actually was developed partially in the wake of a famous case under which the FCC sought to strip the radio station licenses from a very conservative 1940's media baron who prohibited newscasters on his radio stations from covering the Democratic presidential candidates in 1948, or encouraged reporting on them in an unfavorable way. The fellow obligingly expired before the revocation hearings successfully stripped him of his stations and his widow was allowed to sell the stations instead. Still, the prospect of news and information presented in a distorted fashion for political or economic gain, remains chillingly possible.

I know of no single reason why any of the existing broadcasting/media mega-mergers should not be consummated. But I do know that the traditional federal standard of judging all broadcasting transactions—by determining whether they serve the public interest, convenience and necessity—must remain the law of the land if our information society is to remain a healthy one. There will come a time, almost inevitably, when some future conflict of interest will raise its ugly head. Some multifaceted corporate owner of media proper-

CONTINUED ON PAGE 33


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SPEAKING OF WORDS

Wen Smith

The Prince and the Proper

Napping is one of the best things a person can do in front of a television set, and now and then my wife catches me as I glide off to the Land of Nod during prime time.

On Sunday it happened in mid-afternoon when the set wasn't on and my hands still gripped the daily newspaper.

"You're snoring," she said.

"It's not snoring," I said, jolting out of my reverie. "It's snorting. You know, laughing."

"At what?" she said.

"The Prince of Wales," I said. "He spoke with me while I was resting my eyes."

"You were snoring," she said. "And what was Di's ex doing in your dream?"

"It's all here," I said. I handed her the paper and tapped the headline: "Prince Charles Attacks American English."

Resting my eyes again while she read the story, I heard a British accent.

"As I say, it's truly frightful," the voice was saying.

"Who said that?" I said.

"It is I," he said, "Charles, the Prince of Wales."

"Hey, Dude!" I said. "What's so frightful?"

"It's the way you Americans corrupt our English language."

"But English is our language too, Chuck."

"Quite so, in a manner of speaking," he said. "But the American manner is not to the manor born. I do worry about it, y' know. Wretched things happen to English when it's taken abroad."

"What sort of wretched things?" I said.

"Curious new nouns and verbs," he said, "words that shouldn't be. It was bad enough when you used elevator to mean a lift and apartment for flat. But then came vacation for holiday and ballyhoo for publicity."

"We Americans are an inventive sort," I said.

"You invented firebug for an arsonist,"

the prince said, "and stool pigeon for an informer."

"Colorful words," I said, "enriching. You call that corrupting the language?"

"You Americans say flashlight for torch, and you plug into an electrical outlet. In English we call it a power point," Charles said. "It's a bit confusing. In the next century we may not understand one another a'tall. We really must protect the King's English."

"So who is the king these days?" I said.

"I say! Good point," he said. "But, after all, British English is the real English."

"Are you afraid that the King's English won't last until you get to be the king?"

"Perhaps," Prince Charles said. "In any event, as we enter the 21st century, I hope English will hold its place as the world's foremost language."

"I suppose you mean English English?"

"But of course," he said. "I mean proper English."

"Well, Dude, proper is as proper does, not as proper talks."

"I say," the prince said, "you have twice addressed me as 'Dude.' What sort of word is dude?"

"Good American word," I said. "It means a friend, a fellow, a guy."

"Blimey!" the prince said. "You must mean a chap, a bloke! I say! Why can't you Americans learn to speak?"

Wen Smith's *Speaking of Words* is heard Mondays on the *Jefferson Daily* and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post* and other publications.



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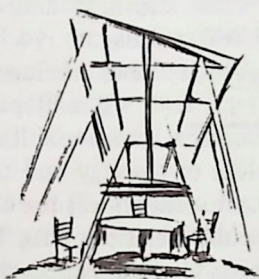


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JEFFERSON OUTLOOK

Russell Sadler

Old Senators Never Die . . .

The U.S. Senate ran Bob Packwood out of town on a rail in early September, then welcomed him in the backdoor until October 1. In a flurry of activity that stunned even its participants, the Senate forced Packwood's resignation. Senate majority leader Bob Dole later quietly told reporters the resignation wouldn't take effect until the end of September. It seems Senate Republicans need Packwood's expertise as Chairman of the Finance Committee until the infighting to succeed him is over.

It was not a distinguished moment for an institution that is fond of describing itself as the "World's Greatest Deliberative Body." An institution that tolerated the Keating 5, ABSCAM hustlers, and Sen. Alphonse D'Amato (R-New York), who let his brother operate out of his office while he lobbied for defense contractors, decided to expel a sitting senator with predilections for pawing women. This does not excuse Packwood's boorish conduct. It does reduce the Senate's moral indignation to insufferable sanctimony. In the new political culture of the Senate, sticking your tongue in unwilling womens' mouths is a greater offense than hustling for campaign contributors and lobbyists at the taxpayers' expense.

Packwood's tactical mistake was in asking fellow senators to vote against public hearings in his case, then changing his mind during the congressional recess and demanding public hearings. This "erratic behavior" exhausted the goodwill of fellow senators who spent political chips casting a vote unpopular with constituents to protect him.

But there is more behind the sudden decision to expel Packwood than the Oregon senator's alleged behavior. The Republican leadership in Congress is trying to manipulate the Washington media the same way

Ronald Reagan's administration did so successfully in the 1980's. Reagan's well-oiled propaganda machine declared a line of the day and a theme of the month. Reagan only gave interviews or made pronouncements that followed the official line. Cabinet officers were forbidden to give interviews on any other subject. Any public pronouncements reinforced the party line. If the media wanted to publish anything about the president, they only had what they were given. The result was remarkable uniformity and control over Reagan administration news coverage.

The Republican congressional leadership has its own line of the day and theme of the month. Last spring it was the Contract with America public relations blitz. This summer, Republicans tried less successfully to control their news coverage coming from Washington with grandstanding hearings on Whitewater and Waco. This fall the Republican congressional leadership plans another marketing blitz on everything from welfare reform to Medicare to the flat tax.

Hearings on Bob Packwood's proclivity for pawing women might have been entertaining this summer while Congress was in recess. Hearings this fall conflict with the Republican's carefully orchestrated public relations agenda. Congressional Republicans do not want another headline grabbing Clarence Thomas-Anita Hill spectacle obscuring Republican campaign themes. The quickest way to dispose of the threat was to flush Bob Packwood from the Senate.

It was money, not principle, that changed Packwood's mind so suddenly. Unlike many members of the Senate, Packwood is not a millionaire. His defense against charges of sexual misconduct has left him broke and unemployable. Packwood was not eligible for his Senate pension until

age 65, which he reaches in 1998, one year before his term was set to expire. Chairing the powerful Senate Finance Committee gave him the power to raise money for his defense. Every incentive told Packwood to sit tight and hang on. The expulsion resolution changed all that. Packwood faced losing his pension if he was expelled. He kept the pension if he resigned. The incentive to sit tight suddenly became the imperative to resign. Always the complete political animal, Packwood waited 24 hours to see if he could muster one-third plus one in the Senate to block the expulsion vote which requires a two-thirds majority. Packwood can still count. He didn't have the votes and resigned the next day to protect the one asset he has left in this world.

It is an ironic ending to an innovative political career that relied on the very women who turned on Packwood and put an end to it. Packwood was one of the first male politicians to realize how underutilized women were and what a vital force they could be in political campaigns. His "People for Packwood" organization that beat incumbent Sen. Wayne Morse in 1968 was staffed by an unusual number of women. Many of the middle-aged women active in politics today got their start in Packwood's far-sighted political organization. He apparently did not paw over all of them. Many veterans of Packwood's organization expressed surprise at this behavior when it became public three years ago and are still skeptical because they insist they never experienced any of it.

"I want you to know that when I was a page in the Oregon House of Representatives, he never kissed me," one former Packwood volunteer who now lives in the South said in a recent e-mail, "even when he helped me get a job in the cannery when the session was over. I don't condone his behavior with those other women, but what a waste of good talent." That could be Bob Packwood's epitaph. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can also visit Russell on the Internet at <http://jeffnet.org/russ.html>. Members of JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild, can provide instant feedback about Russell's commentaries via his Web site

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One World

Crossing Boundaries Through Music

Another year has raced through, and the world certainly hasn't gotten any larger. It may not be shrinking as quickly as federal budgets or wool sweaters in the dryer, but as cultural borders continue to fall, the small-world feeling gets stronger. Of course, the world is not actually shrinking at all — merely the separations upon it — and as contact increases between cultures, the amazing paradox is how much larger the world feels, how endless the diversity of lifestyles and artistic expressions.

With the One World series of performances becoming an annual event in the Rogue Valley, expensive travel is no longer necessary to experience some of these diverse expressions. For the third straight year, the Southern Oregon State College Program Board's Lectures and Performing Arts Committee will present a series of shows from October through April, bringing top artists from the mountains of Morocco, the islands of Madagascar, Bali, and Hawaii, the native enclaves of Alaska, and even Alabama. With six excellent groups combining for seven performances, this year's series promises to equal the high standards set by last year's, when it received the top national award for multi-cultural programming given by the National Association for Campus Activities. The series, which initially began as a one year experiment, has gained enough momentum that season tickets will claim well more than half of the seats available. Tickets for most individual concerts will likely sell out quickly, as all but one show sold out last year. (See sidebar for



FOR THE THIRD STRAIGHT YEAR, THE SOUTHERN OREGON STATE COLLEGE PROGRAM BOARD'S LECTURES AND PERFORMING ARTS COMMITTEE WILL PRESENT A SERIES OF SHOWS BRINGING TOP ARTISTS FROM THE MOUNTAINS OF MOROCCO, THE ISLANDS OF MADAGASCAR, BALI, AND HAWAII, THE NATIVE ENCLAVES OF ALASKA, AND EVEN ALABAMA.

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This year's One World series will begin on October 31st, with a visit to the SOSC Britt Ballroom by the Master Musicians of Jajouka. From an aristocratic tribe in the hidden reaches of Morocco, the Master Musicians of Jajouka are quite likely the world's oldest continually active band, having been steadily making music for approximately four thousand years (it only *seems* like some of those "classic rock" bands have been around for longer). The traditions and music have been passed down from father to son (and in other Moroccan bands, from mother to daughter) in ways unheard of in modern Western culture. Membership in the Master Musicians of Jajouka is entirely hereditary, and sons are groomed for musical futures from birth.

The music of the Master Musicians, which is derived from pre-Islamic rites celebrating the god Pan, is a fascinating combination of exuberant drumming and the hypnotic drones of double-reed pipes known as ghaitas. The pipes are blown using circular breathing techniques which allow the pipers to play as many as forty measures of music without stopping, producing high-energy trance grooves — for which plenty of dance floor space will be provided. In addition to playing pipes and drums, the twenty musicians add colors to the music with such instruments as the gimbrì (a three stringed wooden lute) and the lira (a wooden flute).

While the Master Musicians initially came down from the mountains to play for the sultans of Morocco, beat writers including William Burroughs and Paul Bowles discovered them in the 1950s, and in

BY
Eric Alan

the late 1960s Brian Jones of the Rolling Stones arranged for them to record and release an album. They played on an Ornette Coleman album in the 1970s, appeared with the Rolling Stones on their "Steel Wheels" album in 1989, opened for Santana at Woodstock '94, and have drawn attentive raves from such unlikely places as the literary world and Guns'N'Roses guitarist Slash. The Master Musicians somehow make esoteric music with wide appeal.

The second event on the One World schedule, also a danceable event in the SOSC Britt Ballroom, will be of more modern origin. On December 1st, the group Tarika will arrive from the African island of Madagascar. Some may be more familiar with the band under the name Tarika Sammy, which was the band's original name before Sammy left the group — a name under which the band gained international recognition. With their pristine harmonies, and beautiful use of traditional acoustic instruments and dance, Tarika brings to life new energetic forms of music. Their show is a kinetic, high-energy blur of color and rhythm, which, like the music of many island cultures, has absorbed a wide variety of influences over the years, yet managed to assimilate them into a culturally unique whole. In Madagascar, the influences include Indonesian, African, Arabic, and European elements. The two women and two men of Tarika create celebratory music from these influences, even when the lyrics speak of the threats to Madagascar by poverty, environmental damage, and excessive tourism. On Tarika's third and most recent CD "Bibiango," the lead song even speaks to the political plight of the ankoay bird, whose role in the squeeze between economic concerns and environmental preservation neatly mirrors that of the northern spotted owl. But even then, the high of the music transcends politics, which takes a backseat to the shimmering beauty of the harmonies and instrumentation.

Following Tarika, on February 3rd, another island band of eclectic influence will perform, this time in the SOSC Music Recital Hall. This is the Hawaiian band Hapa, its name accurately meaning "ethnically mixed." Hapa is comprised of two men — one native Hawaiian and one haole (white dude). The two, Keli'i Kaneali'i and Barry Flanagan, blend Kaneali'i's soulful vocals with Flanagan's smooth harmonies, melodic acoustic guitar lines, and Hawaiian-language lyrics (the lyrics are written by Flanagan, oddly enough, not Kaneali'i). In concert, the two are joined by Hawaiian chant master Charles Kaupa.

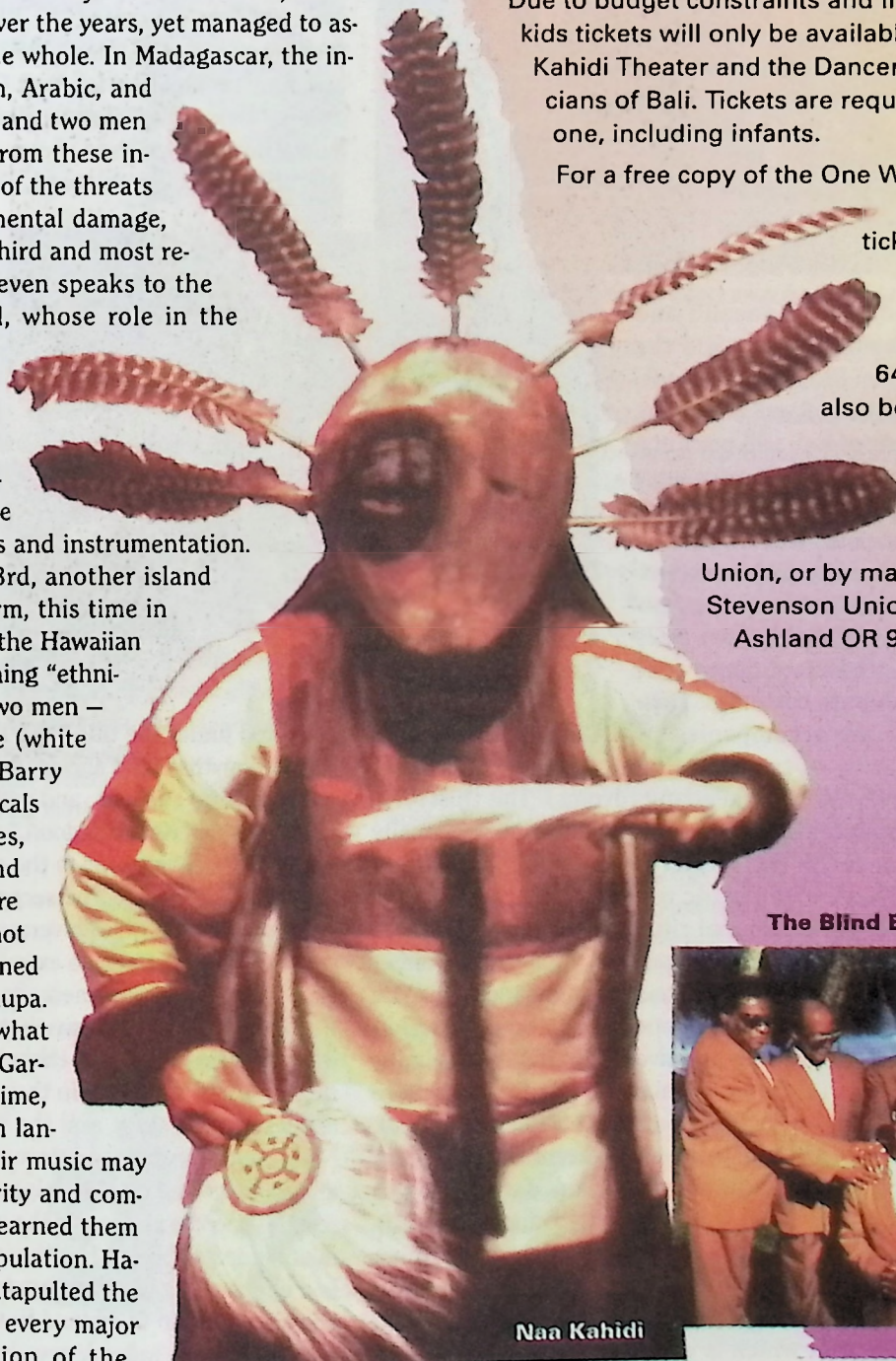
Hapa's music sounds a bit like what might have happened if Simon and Garfunkel had left New York in their prime, and been romanced by the Hawaiian language and lifestyle. And though their music may be of ethnically mixed origin, its purity and commitment to traditional elements has earned them the loyalty of the native Hawaiian population. Hapa's self-titled debut album quickly catapulted the group to Hawaiian fame, by winning every major award in the 1994 Hawaiian version of the

One World season tickets will receive priority seating. Season ticket orders will be offered for sale until 5:00 p.m., on Monday, October 9th. Season tickets are \$109 each for the general public (a ten percent discount from the individual ticket price), and \$52 for SOSC students, with valid ID presented both at time of ticket purchase, and at the door.

Individual One World ticket orders may be placed now, but will not be filled until Monday, October 16th. Individual ticket orders received by mail will be filled in the order received. Individual tickets will also be available at Cripple Creek Music in Ashland and at Raider Aid in the SOSC Stevenson Union, beginning October 16th.

Due to budget constraints and limited seating, kids tickets will only be available for Naa Kahidi Theater and the Dancers and Musicians of Bali. Tickets are required for everyone, including infants.

For a free copy of the One World brochure, or to order tickets, call (503) 552-6364, or fax a request to (503) 552-6440. Orders may also be placed in person in Room 321 of the SOSC Stevenson Union, or by mail at: SOSC Stevenson Union, Room 321, Ashland OR 97520.



Naa Kahidi

The Blind Boys of Alabama



Grammys, including Album of the Year, Group of the Year, Single of the Year, Most Promising Artist, Song of the Year, and Contemporary Hawaiian album. But Hapa's overnight fame was, as usual, far from overnight. The album was eight years in the making, and the duo has played together for twelve years.

Kaneali'i and Flanagan were going in nearly opposing musical directions when they first crossed paths in 1983. Flanagan, a hot young guitarist from New York, came to the islands in 1980 to study Hawaiian slack-key guitar for a month, and never went back. Meanwhile, vocalist Kaneali'i was exploring Western music, and once sang in a Glee Club that traveled to Washington D.C. to sing



for President Gerald Ford. Kaneali'i and Flanagan met at a holiday party, and the rest is more history than Ford himself made.

Continuing on in the island motif, the Dancers and Musicians of Bali will present a radically different and exotic performance on February 18th, in their first U.S. visit since 1989. In the ancient, traditional and visually fiery fashion of the Indonesian island, Balinese dancers will relate ideas, stories and myths with highly stylized body movements, done in a barefoot dance style that incorporates elaborate costumes. Their mesmerizing dances are accompanied by a Gamelan orchestra, which uses a wide array of trompong (gong chimes) and other gongs, gender (xylophones), and kendang (drums). The thirty-five member ensemble produces a dazzling performance not originally meant to be performance in the Western sense. Bali is a land of elaborate religious rituals, where music is integral in nearly all public ceremonies; thus these communal rituals and dramatic dances have a deep spiritual element. The dances may draw from rites of fertility, passage, ancestor worship, exorcism and purification. The dancers excel at conveying character, mood, and dramatic action through the use of gesture; their expressive use of hands and limbs is unique, though sharing elements of mime and dance from more familiar cultures. The director of this particular ensemble, Anuk Agung Gede Oka Kaleran, is a distinguished director who comes from a lineage of Balinese dancers and musicians dating back to at least the 18th century. The performance of the Dancers and Musicians of Bali will be held in the South Medford High Auditorium.

The Five Blind Boys of Alabama will visit next. It's difficult to argue that the Five Blind Boys are from an island, perform island music, or come from a land which is exotic to most North Ameri-

cans — even though all of North America may be considered a very large island, and though Alabama is very much a distant, different land from here.

In any case, the Five Blind Boys of Alabama will arrive on March 9th with an evening of some of the wildest gospel music you'll find anywhere. While they haven't been a band for four thousand years, as the Master Musicians of Jajouka have, the Five Blind Boys have been together for over fifty years with essentially the same members, and still keep the energy of youth — an equally amazing feat. Since being founded by leader Clarence Fountain at the Talladega Institute for the Blind in 1939, the Five Blind Boys have created a blistering, foot-stomping form of gospel that has made even devout atheists dance. Not prone to heavy-handed preaching, the Five Blind Boys testify in five-part harmonies that cross all boundaries of secular genres, including blues, funk and soul. Always moving forward, the band has recorded nearly twenty-five albums, done several international tours, and kept up a pace that might make God tired. They recently were presented the NEA's Heritage Fellowship for Lifetime Achievement; and their 1992 recording, "Deep River," earned a Grammy nomination for Best Gospel album. Produced by Booker T. Jones, "Deep River" featured his classic Hammond B-3 organ sound, and a hot electric band. A new live recording, "I Brought Him With Me," has just been released. The band's live performance is sure to parallel its boundless energy.



The final two performances of the 1995-96 One World series will be by Naa Kahidi Theater, a Native Alaskan troupe which returns by popular demand after two sold-out performances last year. On April 26th and 27th, Naa Kahidi will fill the SOSC Music Recital Hall with their spellbinding synthesis of dramatic storytelling, music, dance, puppetry, masks, costumes and carvings. The six Native Alaskan members will perform a new cycle of myths,

collected under the title "The Place Where You Go To Listen." These Alaskan myths blend ancient traditions and perspectives with modern concerns and subjects, and will include two entirely new pieces. The first, entitled "Keet Shagoon," was commissioned by a native clan to explain their objections to the capture of orca whales off of the south-east coast of Alaska. The second, "The White Sail," was initially performed at the 500th anniversary celebration of Columbus' landing in America, and presents an extremely different perspective on the event. Naa Kahidi manages message without heaviness, presenting myth with a relevance in a way that's spiritual and beautifully entertaining. The uniqueness of their storytelling ability stems from a heritage of oral tradition — in their native clans, oral tradition has served as literature, history, and the main form of cultural communication. Naa Kahidi has toured internationally since 1987, drawing constant critical raves and crowds, joining the vast number of traditional artists reaching across previously the impermeable cultural barriers of island, mainland, and ocean. For those who experienced them last year, this is a chance to gain a deeper familiarity; for those uninitiated, it's a chance yet again to expand horizons in an exciting way.

One World, indeed, ever larger and smaller, pulsing with life. □

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**TRULS MØRK, cello &
ARTHUR PIZARRO, piano**
October 13, 1995 at 7:30pm
\$14 adults \$12 student/senior

Norwegian cellist Truls Mørk, the first Scandinavian to win the Moscow Tchaikovsky Competition, performs with the unanimous winner of the 1990 Leeds International Piano Competition, Artur Pizarro, filling our theater with the piano and cello compositions of Shostakovich, Miaskowsky, and Rachmaninoff.



JOHN DOBSON
November 4, 1995 at 7:30pm
\$3 adults \$2 student/senior

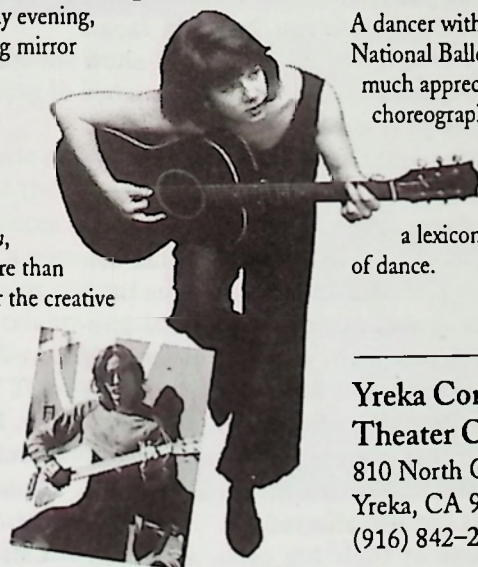
Born in Beijing, China, in 1915, Cosmologist John Dobson, the developer of the Dobsonian-mount telescope in 1956 and the founder of the San Francisco SideWalk Astronomers has in the past decade or so revolutionized amateur astronomy with his innovative ways of building telescopes that are simple, big and inexpensive. Following his slide/lecture and discussion on Saturday evening, weather permitting, we will unwrap the big mirror scopes and have a star party!

DAR WILLIAMS
December 2, 1995 at 7:30pm
\$10 all seats

Since the release of her CD, *Honesty Room*, Dar Williams has proven herself to be more than the voice of a generational poet, but rather the creative writer, folksinger, guitarist, who understands that even the solo word is of itself an event.

&

Sam Jimenez, Jr., local *Slide Blues* guitarist and songwriter, will open for Dar Williams, with his own unique blues version of contemporary life.



STRING TRIO OF NEW YORK
January 24, 1996 at 7:30pm
\$12 adults \$10 student/senior

Originally conceived as a jazz composer's collective, the String Trio has become a dominant force in the world of acoustic jazz improvisation and composition. Their *Natural Balance* album is considered the Number One Jazz release of 1987. Founding members James Emery, guitar, and John Lindberg, bass, along with jazz violin virtuoso Regina Carter, bring home a mix that will guarantee original and creative jazz.

BEHIND THE BROKEN WORDS
February 14, 1996 at 7:30pm
\$12 adults \$10 student/senior

With creative impulse from Roscoe Lee Browne and the collaboration of veteran actor Anthony Zerbe, the lyrics of some of this century's greatest poets enter the world of theater. Words are spoken with such richness of gesture and tone that no one will dare to move or glance away for fear of losing a precious gift.

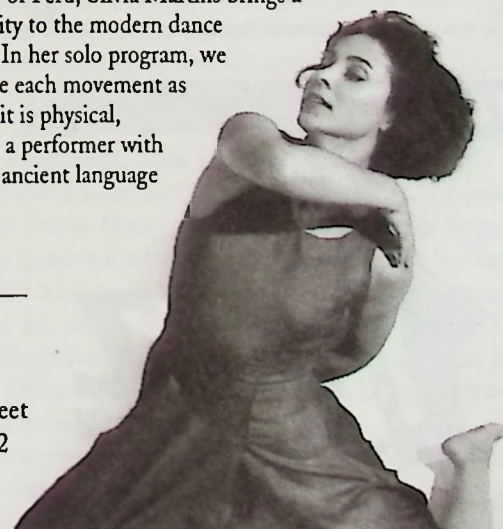


ROBERT BLUESTONE
March 3, 1996 at 3:00pm
\$10 adults \$8 student/senior

Combining the technical skill of a true musical talent with the essence of the artist, classical guitarist Robert Bluestone provides us with a rare glimpse into the soul of a composition. This artist provides more than virtuoso technique, bringing to life the piece, the audience and himself, the irrevocable bond of live performance.

SILVIA MARTINS
March 24, 1996 at 3:00pm
\$10 adults \$8 student/senior

A dancer with truly international experience, including three years with the National Ballet Company of Peru, Silvia Martins brings a much appreciated integrity to the modern dance choreographer's vision. In her solo program, we experience each movement as lyrical as it is physical, revealing a performer with a lexicon rich in the ancient language of dance.



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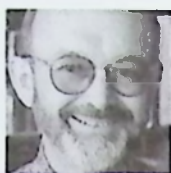
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TUNE IN



Sundays 10am on Rhythm & News



NATURE NOTES

Frank Lang

Frogs

An Illinois Valley listener once wrote me to ask why her ecologically varied farm pond, which used to be loaded with singing toads, had become conspicuously silent. "Is this within the acceptable variation of natural events? Or does it portend something terribly wrong?" she wrote.

Where had all her toadies gone? Back to Washington D.C. to become lobbyists? My initial reaction was to tell her about population cycles, carrying capacities, and the natural rise and fall of populations caused by the interplay of toads and their environment. Disease, predation, and lack of food all play a role in rise and fall of populations. Abiotic factors such as temperature and pH are involved as well.

My listener noticed a widespread phenomenon that has drawn the attention of the world's herpetologists. Amphibian populations, worldwide, are in decline, and no one knows why. Reports from Mexico, Brazil, Australia, Canada, Norway, Japan and the western United States, all show major downward changes in the number and species of frogs, toads, and salamanders. In some areas of southern Oregon, the cascade frog may be in trouble.

Scientists agree that the declines (though mostly based on anecdotal evidence) are real. But they can't agree on a cause. Many declines might be local phenomena. A rare hard frost at the wrong time, local drought, habitat destruction (golf courses and shopping malls). What is alarming is that many populations from protected places like nature preserves and wilderness are also affected.

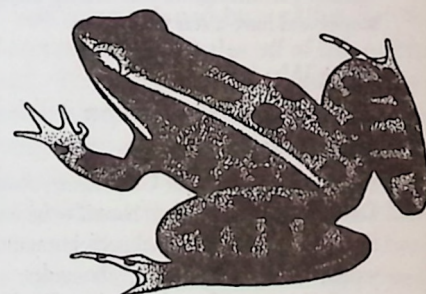
Because of their life cycle and their physiology, amphibians are sensitive to en-

vironmental change that might be caused by human activity. Frogs are sensitive to changes in acidity and ultra violet radiation. Does that translate to acid rain and holes in the ozone layer? We don't know.

What we do know is that we need more data. The lack of historical information about population size is a major problem. It means we don't know if what we are observing is part of a normal population fluctuation or a major decline.

We frequently designate indicator species, whose health and well-being serve as a measure of the community or ecosystem they represent. Reproducing northern spotted owls generally indicate a healthy ancient

temperate coniferous forest ecosystem. Could the loss of frogs and toads and salamanders be an indication of the state of our ecosystem? Only time will tell—although none of us knows exactly how much of that we have left.



Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the Jefferson Daily, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

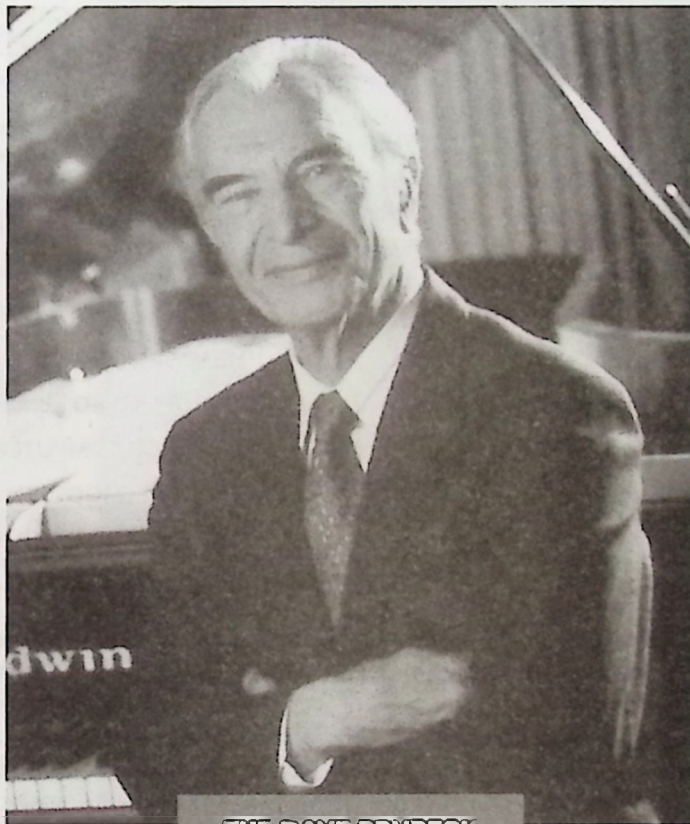
Brubeck's Back

Over the next couple of years, we are all going to get a fairly good dose of "Millenium-itis." The retrospectives and nostalgia and summarizing are going to get pretty thick. The mood will be to assess our century, our era—to take stock of what we've done, and for what we will be remembered. History is, afterall, a highly selective process, and there is no telling which components of our time will be enduring, despite what we may deem as important today.

With that said, I am now going to engage in a bit of millennial thinking, and attempt a few bold predictions: it will be impossible for historians to assess the twentieth century without including jazz, and it will be impossible to assess jazz without including Dave Brubeck. Someone hundreds of years from now will be listening to Dave Brubeck. Pretty brazen, huh?

After more than fifty years of music-making, Dave Brubeck is still at it. Standing at the pinnacle of a career which includes performances before kings, presidents, summit conferences, a pope, and countless millions in virtually every major concert venue in the world, Dave Brubeck is celebrating. This year marks his seventy-fifth birthday, and he's touring the world to include as many as possible in the festivities.

As part of his seventy-fifth tour, Dave Brubeck and his Quartet are coming to Redding, for a concert presented by the Shasta County Arts Council. In fact, the concert will be a benefit for the Arts Council, to support their many and varied pro-



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grams. It will be a terrific opportunity to honor one of music's absolute greats, and to help keep the music alive in our community.

Brubeck will bring his tight, sophisticated sound to the Redding Convention Center on Tuesday, October 3rd at 8pm. As you enjoy the concert, your ticket will directly support the Arts Council's programs, which extend well beyond concert presentation. Under the leadership of Executive Director Hilary Mosher, the Arts Council knows that the arts have a critical role to play in helping to address the ills and challenges of our society. The Arts Council directs their resources back into the community, through projects such as substance abuse prevention and delinquent youth programs. In addition, Mosher likes to

point out that artistic activity is a great stimulus for broader economic impact. For example, the Arts Council ends up spending approximately fifty dollars per audience member for non-performance related goods and services. This means a very significant investment back into local businesses.

An evening with Dave Brubeck is, to put it mildly, more than just a treat. There have been so many honors for Brubeck, it is impossible to chronicle his accomplishments here. A *Time Magazine* cover in 1954, followed by the 1960 *Time Out* album, etched Brubeck forever in our musical lexicon. Since then, there have been so many ventures, so many achievements.

According to those who have seen him recently, and according to Brubeck himself, Dave is playing with remarkable vitality right

CONTINUED ON PAGE 33

BY

Russ Levin

Musical Enchanter Radio Theater

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ONLINE

Jim Teece

Surf's Up

Let's go Surfing! Now, I'm not asking you to throw on a Hawaiian print, grab a board and head out to the beach.

Today it's called "Surfing the Net," and if you've been alive and breathing during the last 6 months then you've probably heard this term in one fashion or another. "The Net" refers to the Internet, a massive collection of networks spanning the globe, interconnecting computers of every type and size. These computers can be fancy UNIX workstations with 128 megabytes of RAM and 12 gigabytes of hard disk space (You know, for all that number crunching and word processing) or your personal or business Macintosh or Windows computer.

The World Wide Web exists on the Internet. The World Wide Web is a collection of documents (Web Pages) that are linked to one another, both within the same computer and to documents on other computers around the world. Links are programmed into the text and images of these documents which allow you to use your computer to jump from one place to another in a matter of seconds. You can be reading an article in the on-line version of this magazine and see a reference to Spain highlighted. With a single click of your mouse you can be looking at a document on a computer system located in Spain. One more click and you return to where you started.

The power of the Internet is amazing. From the convenience of your home or office you can access the Apollo Reservation System and check out times, availabilities and prices of United Airlines flights leaving the Medford Airport. With a click of your mouse you can access the National Weather

Service and check out the local forecast or the forecast of virtually any other city in the U.S. Another click and you can be listening to Cokie Roberts' views on the nuances of the 1996 presidential race. Click again and

you're off to the Internal Revenue Service to download a tax form you desperately need in order to stay the tax collector.

In the past, connecting to the Internet and culling out its information was a task reserved for propeller heads—you know, people who spend so much time in front of computers that they've forgotten how to talk to other humans. They live on Jolt and pizza and can order both to be delivered to their house on-line.

But now the Internet has become accessible to us all. With the availability of software called Web Browsers, ordinary people can navigate this vast virtual world of information. It will be the goal of this column to help make this incredible resource useful to you — to separate the hype from the true potential. It should be a wild ride as we explore the myths and realities of this emerging technology together. So dig out your turntable, dust off your Beach Boys albums and gleefully shout, "Surf's Up!"

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Jim Teece is president of Project A Software Solutions in Ashland, a company which provides technical support for JEFFNET, the Internet service of the Jefferson Public Radio Listeners Guild.



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ON THE SCENE

Andrei Codrescu

Democracy Upside Your Head

I can still feel the bump on my head where my stepfather whacked me when I once whispered, "Cheorghiu-Dej is a fat pig!" That smack echoed an older smack delivered to me by a policeman's wife, an otherwise kind woman, who was my babysitter. I had been lying in the sun on her front steps and when I got too hot, I said, "God-dam the sun!"

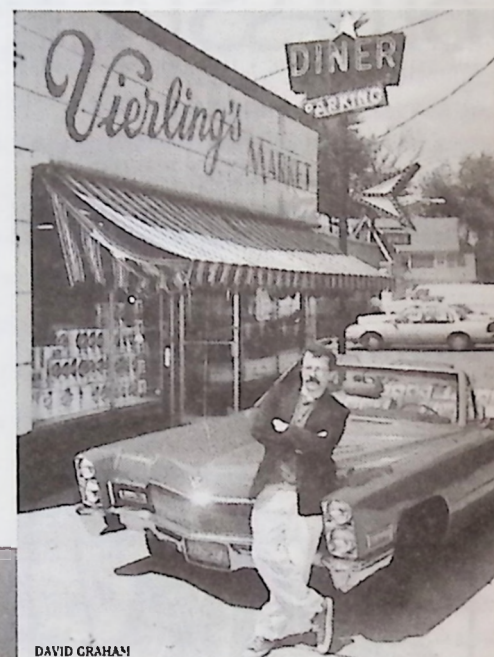
She slapped me so swiftly I thought it was lightning.

"Don't ever say that about the sun!" she thundered.

Those two smacks were early instances of political education. Gheorghiu-Dej, the aforementioned "fat pig," was Romania's communist dictator in the '50s. The sun, which I apologize even now for insulting, was the Romanians' pre-Christian God. Gheorghiu-Dej ruled the country a lot like the sun.

When I left Romania in the mid-'60s, I met my first democracy in Naples, Italy, where they were selling bibles and porn

magazines on the street. This was so amazing an expression of liberty to me that I stood before the newsstand and delivered at the top of my lungs a paean of praise to democracy. I was, unbeknownst to me, praising capitalism. Most amazingly, I wasn't arrested for it, though I did get looks. That part of it was democracy.



DAVID GRAHAM



DAVID GRAHAM

A couple of years later in Detroit, the same kind of speech could get you arrested. In 1968, during a demonstration against the war in Vietnam, I got smacked on the head by a cop's nightstick. That smack confused my notions of freedom and democracy, making me wonder whether they were the same thing.

That became the burning question East and West, in Prague and in Chicago. Democracy became de-coupled from capitalism then because young people disdained the gross consumerism of their elders. But as the decades rolled by and we settled snugly into the forgiving arms of the military-industrial-entertainment complex, questions of democracy changed to the answer: capitalism uber alles.

Around 1989, the commies gave up the ghost of tyranny. I went back to Romania to find that stepfather and the policeman's wife who smacked me, hoping to smack them back. I didn't find them, but if I had they probably would have been starving to death because the new capitalism that came along with democracy made their pensions worthless.

Their children had, doubtlessly, joined one of the new anti-democratic nationalist parties that infest the old Red Empire now. Among the targets of their wrath are Jews, emigres, and Americans. That's me, bingo! The chances for getting smacked were excellent.

Happily, I was there with NPR and ABC News, who made sure that democracy—along with my hide—was not to be trifled with.

What have I learned about democracy in a lifetime of being smacked from the left and the right? Only one thing really: it's a good thing but it ought not to be mixed with capitalism as if they were one thing. Democracy is an equal-opportunity smacker.

Capitalism smacks everybody. □

Andrei Codrescu is a commentator for *All Things Considered*. His novel, *The Blood Countess*, was published by Simon & Schuster in July. His audio-tape, *FAX Your Prayers*, is available from Dove Audio.

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CLASSICS & NEWS SERVICE

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KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, *Marketplace Morning Report* at 7:35 am, *Star Date* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes *As It Was* at 1:00 pm and *Star Date* at 3:30 pm.

4:00-4:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

NPR's evening newsmagazine continues.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, *As It Was* at 9:30am and *Speaking of Words* with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
TravelersGroup Casual Concerts with David Zinman and the Baltimore Symphony

Beginning October 14.

Maestro Zinman has been credited with revitalizing the traditional orchestra broadcast with these delightful Casual Concerts, which include chats with sections of the orchestra, quizzes, contests and the provocative appearance of Mr. Music.

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
On With The Show

Herman Edel's survey of the best of Broadway and musical theatre.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00-4:00pm
Music from the State of Jefferson

Join producer and host Russ Levin for this weekly series of

concerts recorded by JPR throughout Southern Oregon and Northern California.

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Oct 2 M Beethoven: Piano Sonata No. 3
- Oct 3 T Strauss: Suite from *Der Rosenkavalier*
- Oct 4 W Onslow: String Quartet in c, "Bullet"
- Oct 5 Th Tchaikovsky: *Francesca da Rimini*
- Oct 6 F Sibelius: Violin Concerto
- Oct 9 M Saint Seans*: Piano Trio No. 1
- Oct 10 T Haydn: Symphony No. 94, "Surprise"
- Oct 11 W Liszt: Piano Concerto No. 1
- Oct 12 Th Vaughan Williams*: String Quartet No. 1
- Oct 13 F Beethoven: Symphony No. 7
- Oct 16 M D'Indy: Poem for orchestra
- Oct 17 T Mozart: Piano Concerto No. 17
- Oct 18 W Kodaly: Dances from Galanta
- Oct 19 Th Sibelius: Symphony No. 6
- Oct 20 F Hummel: Quartet for clarinet and strings
- Oct 23 M Marathon etc.

Siskiyou Music Hall

- Oct 2 M D'Indy: Symphony No. 2
- Oct 3 T Nielsen: Wind Quintet
- Oct 4 W Beethoven: Piano Concerto No. 5
- Oct 5 Th Sibelius: Symphony No. 2
- Oct 6 F Brahms: Piano Quintet
- Oct 9 M Saint Saëns*: Symphony No. 3, "Organ"
- Oct 10 T Mozart: Violin Concerto No. 3
- Oct 11 W Tchaikovsky: Symphony No. 2
- Oct 12 Th Vaughan Williams*: "A London Symphony"
- Oct 13 F Mendelssohn: Concerto for two pianos
- Oct 16 M Prokofiev: Symphony No. 6
- Oct 17 T Schumann: Piano Concerto
- Oct 18 W Schubert: Symphony No. 8, "Unfinished"
- Oct 19 Th Dvorak: Violin Sonata
- Oct 20 F Rachmaninov: *The Bells*
- Oct 23 M Marathon etc

HIGHLIGHTS

NPR World of Opera

Oct 7 *The Tsar's Bride*, by Rimsky-Korsakov
Cast: Olga Borodina, Nuccia Fucile, Sergei Leiferkuss, Paul Plishka. Conductor: Eve Queler. Opera Orchestra of New York; Princeton Pro Musica.

Oct 14 *Rienzi*, by Wagner
Cast: Reiner Goldberg, Monica Pick-Hieronimi, Philip Cokorinos, Richard Johnson, Kevin Short. Conductor:

Eve Queler. Opera Orchestra of New York; Princeton Pro Musica; The American Boychoir.

Oct 21 *Herodiade*, by Massenet

Cast: Grace Bumbry, Renee Fleming, John Keyes, Eduardo del Campo. Conductor: Eve Queler. Opera Orchestra of New York.

Oct 28 Opera Request Show

St. Louis Symphony

Oct 7 Barbara Kolb: *All in Good Time*; Chausson: *Poeme*, Op. 23; Weber: Piano Concerto in C, Op. 11; Hindemith: Symphonic Metamorphosis on Themes by Weber; Piston: Three New England Sketches. Leonard Slatkin, conductor; Nina Bodnar, violin; David Buechner, piano.

TravelersGroup Casual Concerts with David Zinman and the Baltimore Symphony

Oct 14 Ravel: *Bolero*; *Mother Goose Suite*; *La Valse*; Chabrier: *Espana*; Ibert: Flute Concerto. David Zinman, conductor. James Galway, flute.

Oct 21 Gordon Cyr: Symphony No. 2 (World Premiere); Mozart: Piano Concerto No. 22 in E-flat, K. 482; Mahler: Symphony No. 4 in G. David Zinman, conductor. Emanuel Ax, piano.

Oct 28 Dvorak: Carnival Overture; Barber: Violin Concerto, Op. 14; Brahms: Symphony No. 1 in C Minor, Op. 68. David Zinman, conductor. Anne Akiko Meyers, violin.

St. Paul Sunday

Oct 1 Pepe Romero, guitar
Works by Gaspar Sanz, Albeniz, Torroba, Rodrigo, Tarrega and Celin Romero.

Oct 8 The Brentano String Quartet
Beethoven: String Quartet in C minor, Op. 18, No. 4; Scott Mackey: *On All Fours*; Mozart: Quartet in D, K. 499.

Oct 15 Theatre of Voices, Paul Hillier, conductor.
Works by Tallis, Arvo Part, Terry Riley, and Anonymous.

Oct 22 David Owen Norris, piano.
Works by Schubert, Liszt, Brahms, Peter Maxwell Davies, and Billy Mayerl.

Oct 29 St. Paul Sunday special

Music from the State of Jefferson

Rogue Valley Symphony

Oct 8 Mozart: Overture to *The Magic Flute*; Hindemith: Symphonic Metamorphosis on Themes of Carl Maria von Weber; Beethoven: Piano Concerto No. 5 Seymour Lipkin, piano. Arthur Shaw, conductor.

Oct 15 Falla: Dances from *The Three Cornered Hat*; Rodrigo: *Concierto de aranjuez*; Revueltes: *Redes*; Oliva: *Suite de Lara*. Scott Kritzer, guitar. José Guadalupe Flores, conductor.

Oct 22 Mozart: Symphony No. 40; Holst: *The Planets*. Arthur Shaw, conductor

The Northwest Bach Ensemble and the Southern Oregon Repertory Singers

Oct 29 Handel: Coronation Anthem No. 2 ("The King Shall Rejoice"); Mozart: Piano Concerto No. 17, K. 453; Bach: Motet *Jesu Meine Freude*, BWV 227. Philip Bayles, piano. Paul French and Philip Bayles, conductors.



VOTE FOR
YOUR

Favorite
Classical
Performers

Turn the page and VOTE!



Favorite Classical Performers

Last spring, we had a grand celebration of the favorite music of the State of Jefferson. You told us about your favorite composers and favorite pieces, and for ten glorious days we celebrated on the air.

But, we'll bet that as much as you love the music, you wouldn't settle for just any performance. You probably have a preferred recording, a best-loved artist, a most memorable concert—something which represents how you think the music "should" be played.

Now you have a chance to tell us. We want to know what soloists and ensembles represent your standard for musicianship. Simply fill out the ballot below and mail it back to us by October 15, 1995. Once again, we'll celebrate the "Tastes of Jefferson" on the air. Thanks for voting!

Please tell us your favorite:

ORCHESTRA _____

CONDUCTOR _____

PIANIST _____

VIOLINIST _____

Other Instrumentalist:

STRING _____

WOODWIND _____

BRASS _____

Chamber Ensemble (e.g., string quartet, brass ensemble, trio)

Vocalists:

SOPRANO _____

MEZZO-SOPRANO _____

TENOR _____

BARITONE/BASS _____

Just clip this form and mail it to us
by October 15 to:

Jefferson Public Radio
1250 Siskiyou Boulevard
Ashland, OR 97520
attn: Classical Favorites

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am
Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Colleen Pyke. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am and *Nature-watch* at 2:30pm.

3:30-4:00pm
Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm
All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm
Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm
Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm
Wednesday: Contemporary Japanese Short Stories

Directed by Academy Award Nominee Mako, this series presents 37 stories in English read by 14 top Asian-American actors.

9:00-9:30pm
Thursday: The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm
Thursday: Ken Nordine's Word Jazz

Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm-10:00pm

Friday: Riverwalk Live from the Landing

The Jim Cullum Jazz Band and David Holt return with a new season of live concerts devoted to classic jazz.

10:00pm-10:30pm

Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00-11:00am
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

1:00-2:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm
The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
The World Cafe

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am

The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm

BluesStage

Our favorite live blues program. Melvin Van Peebles hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Keri Green brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

- Oct 5 Mike Stern's New Band
- Oct 12 Jon Faddis and the Carnegie Hall Jazz Band: Gillespiana
- Oct 19 David Murray; Andrew White
- Oct 26 Geri Allen and Five Guitars play Mingus

AfroPop Worldwide

- Oct 7 AfroPop Worldwide visits Spain
- Oct 14 Exitos Mundiales
- Oct 21 Rumba, Mango, Samba
- Oct 28 Special edition

Marian McPartland's Piano Jazz

- Oct 1 Dorothy Donegan
- Oct 8 Hilton Ruiz
- Oct 15 Shirley Horn
- Oct 22 Alan and Marilyn Bergman
- Oct 29 Special edition

BluesStage

- Oct 1 Billy Boy Arnold, Sugar Blues
- Oct 8 John Hammond
- Oct 15 Jimmy Thackery and the Drivers; Johnny Winter
- Oct 22 Lavelle White; The Staple Singers
- Oct 29 Bill Doggett; Booker T. and the MGs

Confessin' the Blues

- Oct 1 Terkel interviews Broonzy and Seeger
- Oct 8 Newport Folk Festival's Acoustic Blues
- Oct 15 Terkel interviews Terry and McGhee
- Oct 22 Mark Naftalin's Keyboard Work
- Oct 29 People Play Big Bill Broonzy

New Dimensions

- Oct 1 The Gift of Stories, with Sara Lawrence-Lightfoot
- Oct 8 Exploring Life Before Birth, with Troye and John-Richard Turner
- Oct 15 Clear Vision: Eyesight and Insight, with Jacob Liberman
- Oct 22 Walking the Four-Fold Way, with Angeles Arrien
- Oct 29 Voices of the Gothic Sub-culture, with Sorrel Smith, Justin "Sully" Meyer, Melanie Garretts and Russell Bornschlagel

Thistle & Shamrock

- Oct 1 One More Time
- Oct 8 A Living Tradition
- Oct 15 The Big Picture
- Oct 22 Edinburgh's Local Heroes
- Oct 29 Special Edition

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413 and we'll get back to you.

PEAS & ROSITTO

(serves 4)

- 3 Cups Low-sodium chicken broth
- 2 Lbs. Peas, shelled
- 2 Tbsp. Margarine
- 1 Med. Onion, coarsely chopped
- 2 Stalks Celery, coarsely chopped
- 3/4 Cup Rosito
- 1/2 Cup Dry white wine
- 2 Oz. Freshly grated Parmesan cheese
- Salt & freshly ground black pepper

Bring chicken broth to a boil in a saucepan. Add peas and cook at a gentle boil for 10 minutes or until tender. Remove peas with a slotted spoon and transfer to a bowl, reserving the broth.

Meanwhile, melt margarine in a saucepan. Add onion and celery; toss to coat. Stir over medium heat until onion is tender. Add rosito, stirring to coat. Ladle about 1 cup of reserved broth into rosito and heat to a gentle boil. Stir in wine and continue cooking until all the liquid is evaporated. Add more broth and continue cooking until rosito is tender and a creamy consistency develops (this may take 25 to 30 minutes; not all the broth may be used). Stir in peas and Parmesan cheese. Season with salt and pepper, then serve.

Calories: 322 • Total Fat: 12 grams
Calories from: Protein: 26%;
Carbohydrate: 38%; Fat: 36%

TUNE IN

THE FOLK SHOW

Sundays 6:30pm on Rhythm & News

MONITOR



RADIO

Mondays-Saturdays News & Information

Check listings for broadcast times

"Here is a program
that really takes
parenting seriously."

- Dr. T. Berry Brazelton

T H E PARENT'S JOURNAL

with Bobbi Conner

The Parent's Journal with
Bobbi Conner features inter-
views with nationally-prominent
pediatricians, authors, educators,
psychologists, and others who
care for and about children.

Saturdays at Noon

News & Information

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

7am-9am
The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am
Russell Sadler's Jefferson Exchange
Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.
Monitor Radio

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
51 Percent

Features and interviews devoted to women's issues.

THURSDAY
The Milky Way Starlight Theater

Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

FRIDAY
Software/Hardtalk

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm
Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY
Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace

The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00pm-6:30pm
European Journal

From PRI and Radio Duetsche Welle in Germany comes this daily news digest from Europe.

6:30pm-7:00pm
Marketplace

7:00pm-8:00pm
The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm
BBC World Service

8:30pm-9:00pm
Marketplace

A repeat broadcast of the 3:00pm program.

9:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
Monitor Radio Weekend

7:00am-7:30am
Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:15pm-5:00pm

SOSC Football

These broadcasts will pre-empt regularly scheduled Saturday programming: see listings for game times.

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

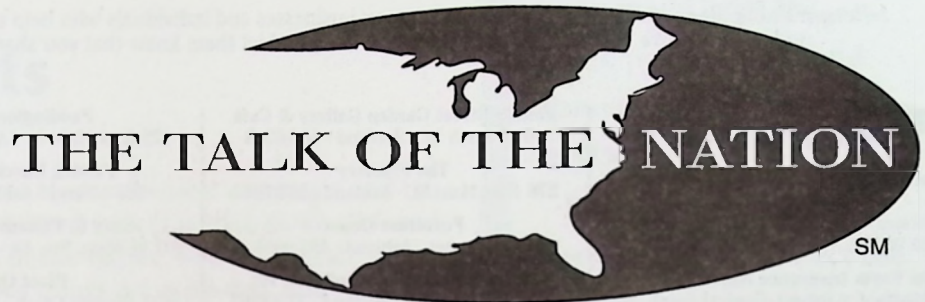
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



Returns to JPR's News & Information Service

Weekdays at 11am



Ray Suarez



Ira Flatow

National Public Radio's **Talk of the Nation** is smart, informative talk radio. Combining the award-winning resources of NPR News with the spirited and intelligent participation of public radio listeners nationwide, **Talk of the Nation** delivers the views behind the news. Hosts Ray Suarez (Monday-Thursday) and Ira Flatow (Friday) cover a world of ideas and issues with the insight, depth, and humor that are the hallmark of NPR News.



PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

REGIONAL

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ROGUE VALLEY

Alliance Francaise
PO Box 662 · Ashland · 482-6355

John G. Apostol, M.D., P.C.
815 E. Main · Medford · 779-6395

The Arborist · Pete Seda
1257 Siskiyou #224 · Ashland · 482-8371

**Arura Clinic of Health
& Natural Medicine**
233 Fourth St. · Ashland · 488-1198

Ashland Center for Women's Health
540 Catalina Dr. · Ashland · 482-3327

Ashland Community Food Store
37 Third Street · Ashland · 482-2237

Ashland Homes Real Estate
150 E. Main · Ashland · 482-0044

Ashland Paint & Decorating Center
1618 Ashland St. · Ashland · 482-4002

Ashland Outdoor Store
37 Third St. · Ashland · 488-1202

Ashland Wine Cellar
38 Lithia Way · Ashland · 488-2111

Bento Express
3 Granite Street · Ashland · 488-3582

Nancy Bloom
223 Meade Street · Ashland · 488-5795

Bloomsbury Books
209 E. Main Street · Ashland · 488-0029

Buffalo Bobb Productions
208 Oak St., #200 · Ashland · 488-3570

C Street Station
230 East C St. · Jacksonville · 899-3767

Cafe 24
2510 Hwy 66 · Ashland · 488-0111

Catalina Physical Therapy
246 Catalina Drive · Ashland · 488-2728

The Clearinghouse
63 Bush Street · Ashland · 488-0328

Complimentary Medicine Associates
1605 Siskiyou Blvd. · Ashland · 482-0342

The Courtyard Cafe
The Pear Tree Factory Stores
Phoenix · 535-9955

Ed's Associated Tire Center
2390 N. Pacific Hwy · Medford · 779-3421

Flower Tyme Design
55 N. Main · Ashland · 488-1588

Fourth Street Garden Gallery & Cafe
265 Fourth St. · Ashland · 488-6263

The Framery
270 East Main St. · Ashland · 482-1983

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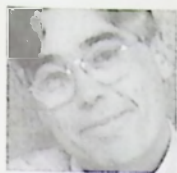
N. CALIFORNIA

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BACK SIDE OF THE BOOM

Tim Harper

Trivial Pursuits

Lately I've been kind of ignoring the news. I mean—I don't know about you, but every now and again I just sort of go into overload from all the stuff with which we're bombarded on a daily basis and I've kind of gotta go south for a while. It's not that I don't want to know what's going on across the face of our little obscure planet, way out here on this outer arm of the galaxy—it's just that one may have limits to the amount of bad news that can be stored. I know the majority of us—except the most sickeningly positive and polyanish of our breed—definitely have limited capacity for the good stuff, but until recently our capacity to absorb the tragedies of life has seemed endless.

In the Sherlock Holmes novel *The Sign of the Four*, Doc Watson makes a catalogue of ol' Sherlock's areas of knowledge and is amazed at the gaps—especially in those areas that were considered indispensable to Victorian man. What Watson came up with was that ol' Sherlock had some rather large holes in that vaunted knowledge of his—holes that couldn't be explained by any rational means, and were certainly strange in light of Holmes' breadth of knowledge. As usual, Sir Arthur has the doc confront Holmes with this little insight and, as usual (don't y'all just love the predictability that, like their society, is built into the Holmes-Watson relationship?) As usual, Holmes levels the good doc with yet another eminently weird but logical answer. The brain, he states, is like an attic. There is only so much room to store the things one needs. Therefore, if one wishes to be efficient, one stores only that which may be of use, neatly and in orderly fashion, and discards all the rest. Probably the first recognition of hard disk memory management ever proposed.

Now, if you know anything about my little biases, you probably know that the concept of our brains and computers being functionally the same is not exactly an idea near and dear to my heart. The great and wonderful difference, to me at least, be-

tween electro-chemical computers and the hard-wired variety is that, as we all found out in the sixties, when chemicals are involved things get weird—fast. And if enough chemicals are involved—things tend to stay weird. So I don't necessarily agree with Sherlock, but I do believe we are an adaptable sort, and I know we form habits based upon that adaptability. One of the adaptations we seem to have made is our increasing need for what in Sherlock's day was called the "agony column"—the little snippets of the low and miserable in life. The bad news.

God, but we love it. Our capacity for the most trivial of these little tragedies is matched only, it seems, by our hunger for them. But lately, as I said at the beginning, it seems even the most jaded of us is beginning to overload. I even had someone say to me the other day, "tell me something nice." Good lord, I thought, what are we coming to? I mean, nice stuff takes more energy, more thought, than the misery. And energy is the one thing we're running out of in our need to dance as fast as we can. It's like Shaw had Higgins say to Eliza in *Pygmalion* about life in the streets—it's easier because it's so rich—so rich one can smell it.

So maybe the weird chemicals in our brains are finally telling us we could use some of the good stuff for a change, that it's gotten weird enough for them. They want a bit of a break from the rich smell of the streets and are willing to accept that reality can be pleasant as well.

Of course maybe none of that is true, and despite overload we're still like the opponent I once heard an Oxford debater describe. "He has a mind which scours the pages of history like a vacuum cleaner," he said, "picking up only the dirt." □

Tim Harper hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

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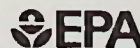
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ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland presents the final month of its 60th anniversary season. Performances in the Angus Bowmer Theatre include: *Twelfth Night* by William Shakespeare (through October 29); *This Day and Age* by Nagle Jackson (through October 28); *Blood Wedding* by Federico Garcia Lorca (through October 29); *The Skin of Our Teeth* by Thornton Wilder (through October 28). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *The Tragedy of King Richard II* (through October 7); *Macbeth* (through October 6); *The Merry Wives of Windsor* (through October 8). Performances at the Black Swan include: *Emma's Child* by Kristine Thatcher (through October 28); *The Cure at Troy* by Seamus Heaney (through October 29). For information on tickets, membership, or to receive a 1995 season brochure, contact The Festival at 15 S. Pioneer St., Ashland. (503)482-4331

◆ *Sweet & Hot: The Music of Harold Arlen* will be presented by the Oregon Cabaret Theatre through November 5 (Thursday-Sunday at 8pm. Also Sunday brunch matinees at 1pm). Composer Harold Arlen left a legacy of popular music written for the Cotton Club, Broadway shows such as *Kismet*, and movies including *The Wizard of Oz*, and *A Star Is Born*. The show is filled with singing and dancing. For ticket information or a brochure contact the Cabaret (located at the corner of First and Hargadine), PO Box 1149, Ashland. (503)488-2902

◆ *A Romp with Noel Coward* presented by Ashland Community Theatre ends October 1 (matinee). Third in the Playwright Series, the performance is an assortment of scenes and songs that looks into Coward's life and his influence on fellow performers. For ticket information, or a brochure contact A.C.T., 2305 Ashland St., Ste C-105, Ashland. (503)482-7532

Music

◆ A Beethoven Special opens the 1995-96 Concert Season of the Rogue Valley Symphony on Saturday, October 14 at 8pm, and on Sunday, October 15 at 4pm in the auditorium at So. Medford H.S. The program includes Beethoven's Triple Concerto with the Trio San Diego, Mozart's Overture to *Don Giovanni*, and Stravinsky's *Petrouchka*. Contact the RVSO at (503)552-6354

◆ Chamber Music Concerts opens its 1995-96 season with the Chamber Orchestra Kremlin, in a program including Rossini, Schoenberg, and Tchaikovsky's *Souvenir de Florence*. Thursday, October 12 at 8pm in the SOSC Music Recital Hall. (503) 552-6154.

◆ Buffalo Music Hall, located in the Historic Ashland Armory, presents a selection of singer/songwriters for the month. Michael Hedges will perform on October 4 at 8pm, tickets \$15 in advance; Texas Blues guitarist, Bert Wills will play on October 14, \$6 advance; Singer



Veil paintings and other works of Libby Hoagland at the Brown Trout Gallery in Dunsmuir.

songwriter, Patty Larkin will appear on October 15, \$12 advance; David Grisman will perform on October 22, \$15 advance. Tickets are available at Loveletters, Cantwell's Video in Ashland; H & H Music, Musichead, Musicians Friend in Medford; C Street Station in Jacksonville and Mt. Top Music in Mt. Shasta. (503)488-3570

Exhibits

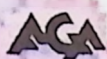
◆ The Schneider Museum of Art presents Alberto Rey: Cultural Iconography, and selections from the Bud Knapp Collection through November 3. Alberto Rey is a Cuban born artist who moved to the U.S. at the age of three. A key element to his work is his deep yearning for a home. His work consists of oils on plaster or wood. Selections from the Bud Knapp collection include work from Ray Lichtenstein, Robert Irwin, and Jasper Johns. (503)552-6245

CONTINUED ON PAGE 31

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts



The Ashland Gallery Association invite

First Friday

of the month for a kaleido

These Ashland galleries will be open
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82 N. Main-488-2562

Oil paintings by Nancy Lindburg and clay
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RECORDINGS

Pat Daly

The Vastness of Vasks

In assessing the course of Western music, one can imagine the path of an imaginary pendulum swinging slowly through the ages. One mode of expression gradually yields to and sets the groundwork for the one to follow. While no one style is categorically one way or another, most would admit that the two opposite points on the pendulum's course may be represented as a paradigm which elevates logic and form on the one hand, to one which upholds caprice and emotional abandonment on the other. There is the Ars Antiqua yielding to the Ars Nova during Medieval times. The Renaissance to the Baroque, the Classical to the Romantic, ultimately giving way again to the formal, logical standard of the 20th century which we are currently experiencing. Or are we?

No one would argue that from the beginning of this century music has taken a turn to this latter style. Indeed, one of the primary compositional techniques within the 20th century is known as "Serial" music—tones, dynamics, instruments, anything, all laid out in a predetermined, mathematical formula. There was the 12-tone technique of Schoenberg, the Neo-Classicism of Stravinsky, the minimalism of Glass, Reich and others. These are some of the compositional techniques among others which place the emotional content of a piece subservient to its structure. Many have been the voices decrying the dissonances and academic complexities of this music. Many have been the concert-goers who avoid programs including "that" kind of music.

I mention all of this because it seems to me (and

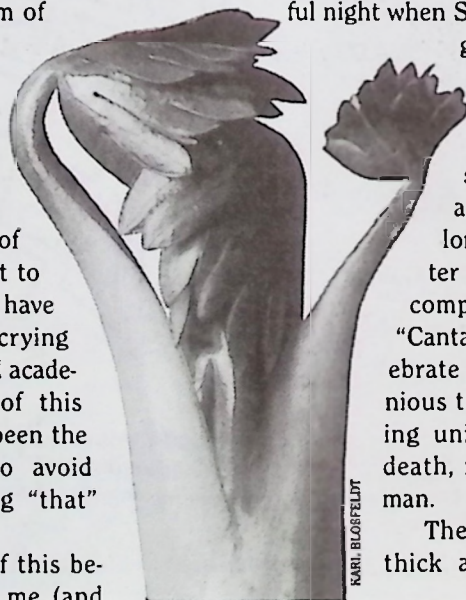
Vasks
Message
CONIFER RECORDS 75605 51236 2

others who are interested in this sort of thing) that the pendulum is beginning to swing back the other way again, bringing with it a more emotional and overt manner. With the music of Arvo Pärt and Henryk Gorecki most notably, and many other younger and less well-known composers, the ethos of passion and accessibility seems to be reappearing from a decidedly 20th century foundation. Such is the case with the music of Latvian composer Peteris Vasks.

This disc, titled *Message*, is the only recorded music of Vasks' available to listeners in the West. Two of the works, "Cantabile" and "Musica dolorosa" are for string orchestra. The other three are for full orchestra—the English Horn Concerto, "Message," and "Lauda." Emotion is key to his music. It springs from a well of pain, striving and longing. This is certainly part of Vasks' experience. He was himself in the chain of unarmed civilians surrounding the government building in Riga on that fateful night when Soviet tanks moved in to regain control of Latvia. His work "Lauda" is a tribute to the Latvian people who, in his words, have survived for centuries against all odds. "Musica dolorosa" is dedicated to his sister who died shortly before its composition. His work "Cantabile" was composed to celebrate how beautiful and harmonious the world is. He is expressing universal matters here—life, death, freedom, nature, God and man.

The texture of the music is thick and many-layered. There

CONTINUED ON PAGE 33



◆ Hanson Howard Gallery, 82 N. Main Street, Ashland, will present paintings by Nancy Lindburg through October 29. (503)488-2562

◆ Music and Myths: Sculptures by J. Ellen Austin, and Photographs by Eric Alan, will be presented by Jega Gallery and Sculpture Gardens October 6 through November 30 with a Reception on the 6th of October, 6 -8pm. Located in Ashland's Historic RR District. (503)488-2474

◆ Ross Raaberg Recent Work continues at On the Wall Gallery through October 7. 230 E. Main Street, Medford. (503)773-1012

◆ Rogue Gallery and Art Center presents the Oregon Watercolor Society Fall Workshop: October 2-5, gallery classroom. Exhibit: September 30-October 14. Also, State of Jefferson, Juried Biennial, Regional State of the Arts Competition exhibit dates: October 20-November 17. The Presentation of Awards and Reception will be held on Saturday, October 21, 2-4pm. The Artist of the Month is Mary Margaret Mullen, mixed media. (503)772-8118

◆ Wiseman Gallery at Rogue Community College will present paintings by Jill Ziccardi, October 6 through November 3. First Friday Reception-October 6, 6-9pm. (503)471-3500

◆ Firehouse Gallery at Rogue Community College will present Artists living with Mental Illness. This exhibit is being coordinated by Kathy Washburn of Options for Southern Oregon, Inc., in conjunction with Rogue Community College. The work will be contributed by adults in Josephine and Jackson Counties, October 5-28. First Friday Reception will be held October 6, 6-9pm. Call for more information. The Gallery



Patty Larkin performs on October 15 at the Buffalo Music Hall in Ashland.



Photography by Eric Alan and sculpture by J. Ellen Austin at the Jega Gallery in Ashland.

is located at the corner of Fourth and H Streets, Grants Pass. (503)471-3525

Other Events

◆ Pumpkin Paint-Out in the Park will be presented by Grants Pass Museum of Art on Saturday, October 14, 11am-3pm. Call for more information. (503)474-7929

◆ Fourth Annual Butte Falls Forest Jubilee will be presented by Northwest Forestfolk Arts, Inc., A Festival of the Arts to Celebrate and Preserve Northwest Forest Traditions on Friday and Saturday, October 13 & 14. For more information call. (503)482-8075 or (503)826-7558.

COAST

Music

◆ Friends of Music and the Redwood Theatre Concert Series in Brookings will present Kathleen Nitz, soprano, on Sunday, October 1 at 3pm. (503)469-5775

NORTHERN CALIFORNIA

Theater

◆ *Nonsense* will be presented by The Riverfront Playhouse through October 21. Tickets are available at Thompson's Clothing, Downtown Mall. Call for tickets and information. (916)365-4212

◆ *Translations* is the title of a presentation by

Theatre Mainstage Productions and Shasta College, October 5 through 15. (916)225-4838

◆ College of the Siskiyous Performing Arts Theatre Series presents La Tania Flamenco on Sunday, October 8 at 3pm. For information regarding individual performance tickets, as well as series tickets contact College of the Siskiyous, Weed. (916)938-5220

Music

◆ The Shasta Symphony Fall Concert takes place at the Shasta College theater on October 22. Call for more information. (916)225-4838

◆ Mount Shasta Community Concert Association presents Grossman Duo on Thursday, October 12 at 8pm, in the College of the Siskiyous Theatre. (916)926-4468

Exhibits

◆ Sam Richardson Recent Works will be presented by Shasta College, October 14 through November 8. Also, Elizabeth and James Kuiper Recent Works, October 25 through November 8. (916)225-4838

◆ From an Enchanted Land, a collection of pastel landscapes, veil paintings, and hand-pulled prints by artist, Libby Hoagland, will be presented by The Brown Trout Gallery, October 14 through November 16. An Artist's Reception will be held Saturday, October 14 from 6-9pm. For information call Brown Trout Gallery, Dunsmuir. (916)235-0754



This fall, enjoy the bounty of music from right here at home, as JPR's Russ Levin hosts

Music from the State of Jefferson.

Southern Oregon and northern California are rich in music-making, and each week we'll present live concert recordings made by JPR from the series of the Rogue Valley Symphony, Chamber Music Concerts, the Britt Festivals, the Oregon Coast Music Festival, the Northwest Bach Ensemble, and many others. In addition to the music, we'll have insightful interviews with the people who make classical music happen in our community.

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COMPACT DISCOVERIES

Fred Flaxman

The Music of Helena Rubinstein?

What do my mother, Helena Rubinstein and Isaac Albeniz have in common? Probably only one thing—they are all mentioned in this article.

Albeniz is the Spanish composer of a CD-full of beautiful piano music recently issued by Centaur, an American label distributed by Qualiton Imports (Centaur CRC 2231). There are many familiar tunes on this disc, which features Belgian pianist Pierre Huybrechts pretending he is a Spaniard. The result is 74 minutes of proof that whoever said "you can't buy happiness" was wrong.

When I received this recording, I thought it was going to consist of piano transcriptions from the guitar originals I heard Andrés Segovia play on records years ago. Turns out, though, that Segovia was playing guitar transcriptions from the piano originals, and it's the piano originals which are on this CD.

Like many other classical music lovers, I assumed that Albeniz was primarily a composer of guitar music. So I was surprised to learn from the program notes with this CD that Albeniz never wrote a single piece for that instrument! Prior to Segovia, the guitar was not taken seriously by classical musicians. So Albeniz wrote pieces for the piano which very successfully imitated the feeling and sound of the guitar.

Centaur issued a second outstanding piano CD at the same time (CRC 2235) with Yugoslavian-born pianist Zora Mihailovich performing piano music by Russian composer Anton Rubinstein. It is wonderful to have all these pieces together on one CD, which includes some of the most famous piano works ever written: the *Melody in F*, the *Turkish March* from "The Ruins of Athens," and the *Romance, Op. 44*.

I suspect the reason these three pieces have not been recorded more often is that they are well-known chiefly as material for piano students' first recitals. Professionals

may feel this music is too easy to show off their abilities—a problem I think the charming Grieg *Lyric Pieces* have had as well for many years. Yet these Rubinstein compositions are as melodious and moving as any ever created for the keyboard, and they deserve to be presented together on one disc.

Zora Mihailovich performs with great expressiveness, bringing tears to my eyes in the *Romance*. But this may well be for extra-musical reasons, since I shall associate that piece for the rest of my life with my mother, who has played it ever since I can remember.

This CD also includes the six unjustly neglected Rubinstein *Barcarolles*, which I had never heard before. They are enchanting pieces. My favorite, so far, is No. 5. Then, too, I greatly enjoy the romantic *Kamennoi-Ostrow*, which starts the CD, and the spirited *Valse Caprice*, which ends it.

Anton Rubinstein (1830-1894) was not only a prolific composer. He was one of the very greatest pianists of his time, a teacher of some of the most important pianists of the next generation, a conductor, a founder and director of the St. Petersburg Conservatory, and autobiographer.

But don't confuse him with Nikolai Rubinstein (1835-1881), who was also a famous Russian pianist and teacher, head of the influential Russian Musical Society, and a founder and director of the Moscow Conservatory; or with Artur Rubinstein (1887?-1982), the famous Polish pianist and autobiographer who made more recordings than all the other Rubinsteins put together; or with Beryl Rubinstein (1898-1952), the American pianist, teacher and one-time director of the Cleveland Institute of Music; or with Helena Rubinstein (1870?-1965), the cosmetics saleswoman who couldn't even carry a tune.

Best I can tell, none of these Rubinsteins were related to one another. So, if you want your child to grow up to be a pro-

fessional pianist, teacher, or skin care queen, perhaps you could increase the statistical probability by changing your last name to Rubinstein.


Other Recommended New Releases

Russian Sketches (Telarc CD-80378)—David Zinman conducts the Baltimore Symphony Orchestra in lively performances of Glinka's *Overture to "Russian & Ludmilla,"* Ippolitov-Ivanov's *Caucasian Sketches*; Rimsky-Korsakov's *Russian Easter Overture*; and Tchaikovsky's *Francesca da Rimini* and the *Polonaise from "Eugene Onegin."*

Autumn Songs: Popular Works for Solo Piano (Telarc CD-80391)—Irish pianist John O'Connor plays well-known Bach, Debussy, Gershwin, Liszt, Mozart, Rubinstein, Rimsky-Korsakov, Schumann, Strauss and Tchaikovsky.

The Symphonies of Gustav Mahler on 11 CDs (Vanguard Classics SVC 2030)—It's amazing how good the sound is on these analog reissues. And so are the performances by Maurice Abravanel and the Utah Symphony.

Norwegian Wood (RCA Victor 74321-22488-2)—The young musicians of the Trio Rococo give a pleasing classical treatment to the music of the Beatles, using oboe, cello and harp!

Paper Music (Sony Classical SK 64600)—Vocalist Bobby McFerrin makes his recording debut as conductor of the Saint Paul Chamber Orchestra, and it sounds terrific! His incredible voice is used as an instrument in several of the pieces, including Fauré's *Pavane*, Bach's *Concerto for Violin, Strings and Continuo* (First Movement), and Tchaikovsky's *Andante cantabile for Cello and String Orchestra* (Second Movement). 


Fred Flaxman's *Compact Discoveries* column is also distributed internationally each month to the Internet's Moderated Classical Music List.

TUNED IN *From p. 3*

ties will be discovered to have—for example—kept reporters from reporting that the toasters manufactured by their toaster manufacturing division are a fire-hazard. And a pattern of some abuse, perhaps more pervasive, will emerge.

When such things happen, they cannot be judged on the principle that if you construct a big enough violation you can keep your structure standing. They should not be judged by a standard which concludes that tiny foreign investors can't own broadcasting stations, but ownership of an entire net-

work is acceptable. They should be judged against the public interest standard which must be kept in federal statute.

Such deliberations are not easy ones. But the stakes are high and Congress would be wise to keep in mind that the steps it takes in 1995 will effect the future of our society for generations to come. 


Ron Kramer is Jefferson Public Radio's Director of Broadcasting.

SPOTLIGHT *p. 13*

now. He recently underwent bypass surgery, and emerged feeling better than he had in a long time. He rather cavalierly says, "Your health is always better after one of those."

You might expect to hear lots of the old standards: *Take Five*, *Blue Rondo a la Turk*, etc. And you will. But you'll also find that Brubeck is just as dynamic today as he was thirty years ago, and just as committed to furthering the art of jazz. Unlike some long-lived composers (J.S. Bach, for example) who come to stand as musical anachro-

nisms during their own lifetimes, Brubeck keeps moving forward. His concerts always promise innovation and spontaneity.


Brubeck will culminate his three-quarter century celebration with an appearance with the London Symphony in December, and a performance of his *Christmas Toccata* in Vienna. Remember, Brubeck's compositions extend way beyond jazz into classical and other genres. He says of himself, "I just like to keep working. I'm happy in all contexts." It should be a very happy evening in Redding. 

RECORDINGS *From p. 30*

seems always to be a low undertow in the celli and basses—strong and pulling. Over this dark foundation the higher strings, winds and percussion make rhapsodic and irregular statements. His music has form, but this is noticed more as a shape or contour, like following the line of a mountain range against the sky. Each shape is unique but part of the whole.

All of the works represented here have their own distinct character. My favorite is "Musica dolorosa." The strings blend slowly like a thick, churning liquid. The music moves without repetition, without melody, only in new shapes, sentences and colors. I hear influences of Sibelius and Penderecki. The music is not a picture, it is a mood. It is beautiful, meaningful, profound and full of passion. The music sounds lush and

warm with all those strings, but it is expressed in a very 20th century manner using devices such as aleatory.

The works recorded here (over 76 minutes) are well performed by the Riga Philharmonic Orchestra. They are led by Kriss Rusmanis, who is very familiar with Vasks' music, and who contributes some insightful comments to the excellent liner notes. Here is music to be heard and experienced. It is dark, human. Vasks adds more weight to the swinging pendulum of Western music, drawing it back to the poignant, powerful and passionate. 

Pat Daly is Jefferson Public Radio's Music Director.

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THEATER REVIEW

Alison Baker

The Merry Wives of Windsor Macbeth Richard II

The Oregon Shakespeare Festival

What makes a play work? A thousand things: the quality of the play itself, the skill of actors and director, the design of set, costumes, lighting, the presence or absence of a cough in the audience. In an outdoor theatre, weather has an effect, as does a dog barking in the street. And no doubt a playgoer's mood colors his or her reaction to a performance.

Of this year's productions in the Oregon Shakespeare Festival's Elizabethan theatre—a tragedy, a comedy, and a history—only the comedy, *The Merry Wives of Windsor*, seemed as flawless as we want Shakespeare to be. Sir John Falstaff, in need of money again, sets out to seduce Mistress Page and Mistress Ford; these faithful wives discover his attentions to both and determine to teach him a lesson. Casting, set, and costumes were perfect, and the production was apparently seamless: in the opening scene I was drawn into the little town of Windsor at once, and stayed till the curtain call.

Usually I don't really like the comedies; the plots are too farfetched, the disguises ridiculously slim, the slapstick too outrageous. Yet there I was, helpless with laughter as the amorous Falstaff pursued Mistress Ford around and around and around the kitchen table; and I succumbed again as Master Ford madly flung all the undies out of the laundry basket where Falstaff wasn't. There was a tremendous sense of fun about the production: the people onstage seemed to be enjoying themselves as much as those in the audience.

At the other end of the dramatic spectrum is *Macbeth*, one of the best-known and most popular of the tragedies. The plot is easily understood: seduced by prophecies of power, Macbeth takes a hand in fashion-

ing his own fate. One foul deed leads to another, and at last he finds that his own ambition and greed have him led to his doom. The weird sisters (of "Double, double, toil and trouble" fame) are favorites among Shakespeare's supernatural host, and the sleepwalking Lady Macbeth and the ghost of Banquo at the banquet table make for thrilling scenes. And the play's rife with familiar lines ("Tomorrow, and tomorrow, and tomorrow..."; "...a tale told by an idiot, full of sound and fury/signifying nothing"). Maybe it's easy to bring high expectations to such a play and be a little disappointed, as I was this time around. The evening I saw it, the production just didn't seem to come together. I could find fault with everything. Take the witches. Can't we skip this bibbity-babbity-boo business for once, and just see three old crones with beards cackling around a cauldron? And some of the special effects didn't strike me as special enough. For instance, the apparitions the witches show Macbeth in Act IV—an armed head, a bloody child, a crowned child—were too stylized and hard to identify to be awful.

I usually hedge my complaints by saying that the acting itself was superb, but as we walked to the car afterwards, my companion said he'd spent much of the evening trying to remember which other roles various members of the cast had played, and I realized I'd done the same. If a playgoer spends the play thinking about what the actors did last night, the cast hasn't succeeded in drawing her into the world they inhabit tonight.

The third play, *Richard II*, was new to me, so I brought no expectations to it at all. It's a history, but—like most histories—it's a tragedy too, the story of a king who brought about his own downfall. Richard

was crowned as a child, and grew up at the heart of pomp and power. He was an aesthete and patron of the arts, but he was also a ruthless and selfish ruler who took what he wanted and spurned good advice. Among other things, he exiled his cousin Bolingbroke and then wrongfully seized his cousin's lands and property. But in the play, when Bolingbroke comes back to claim his rights, Richard is strangely passive—he practically hands over the crown without a fight.

The beauty of this play is in its poetic and lyrical language. *Richard II* is written in verse, with rhymes all through it (not just at the conclusions of speeches and scenes). Shakespeare's Richard is, in a way, freed by the loss of his crown, and becomes introspective, thoughtful, and even wise; it's hard not to see him as a victim, and to feel sympathy for him.

Richard II was (probably) first performed four hundred years ago, in 1595, when William Shakespeare was 31 years old. Thirty-one! Imagine with what pleasure the other players must have awaited his latest play. Imagine being in that Company, and discussing the new *Richard II* with him, or ad-libbing a line and hearing Shakespeare himself say, "That's a good one!" as he jots it down in the margin; imagine your line going down through the centuries as part of Shakespeare's work!

Think of the pleasure he gave to Elizabethan England; not just to Queen and court but to the throngs of the unwashed and uneducated standing in the Globe Theatre, spilling ale on their tunics as they jostled each other trying to get a better view of the stage. Think of them four centuries ago listening to that poetry (it must have been even more amazing then, for all those lines were new), weeping at a hero's tragic flaw, and laughing at the same stupid jokes and puns that we are laughing at in Ashland. What a genius made those plays. Richard has been gazing into his mirror, Lady Macbeth has been washing her hands, and old Falstaff has been chasing Mistress Ford around the kitchen table for four hundred years; and we love them more with every passing century. ■

Alison Baker's new book is *Loving Wanda Beaver: Novella and Stories*. She lives in Ruch, Oregon.

POETRY

A Wilderness Man in the Great City

BY GEORGE VENN

I'm nibbling.

Taste that gunpowder in fired weapons
people who explode at every corner.

Taste that raw gasoline on streets
uninsured cars, endless reddish lights.

Taste that blood of freak lane-change wrecks
sudden sirens, the nice lies of a thousand stores,

radios, televisions, newspapers, mouths—
even lies on packages of food.

Taste that greed, rapacity, carnage
the tons of wasted life that Lorca saw.

The stench of minotaur waits around
the corner. I am always out of yarn.

Every moment seems like some kind of fight.
Is there time to be silent or amazed?

Here, I spit out of your urban hook so
perfectly concealed in deadly bait.

I'm not swallowing anything.

George Venn, General Editor of the *Oregon Literature Series*, is a poet and Northwest folklorist. He is a Professor of English and Writer in Residence at Eastern Oregon State College, and won the 1994 Stewart H. Holbrook Award for his contributions to Oregon literature.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
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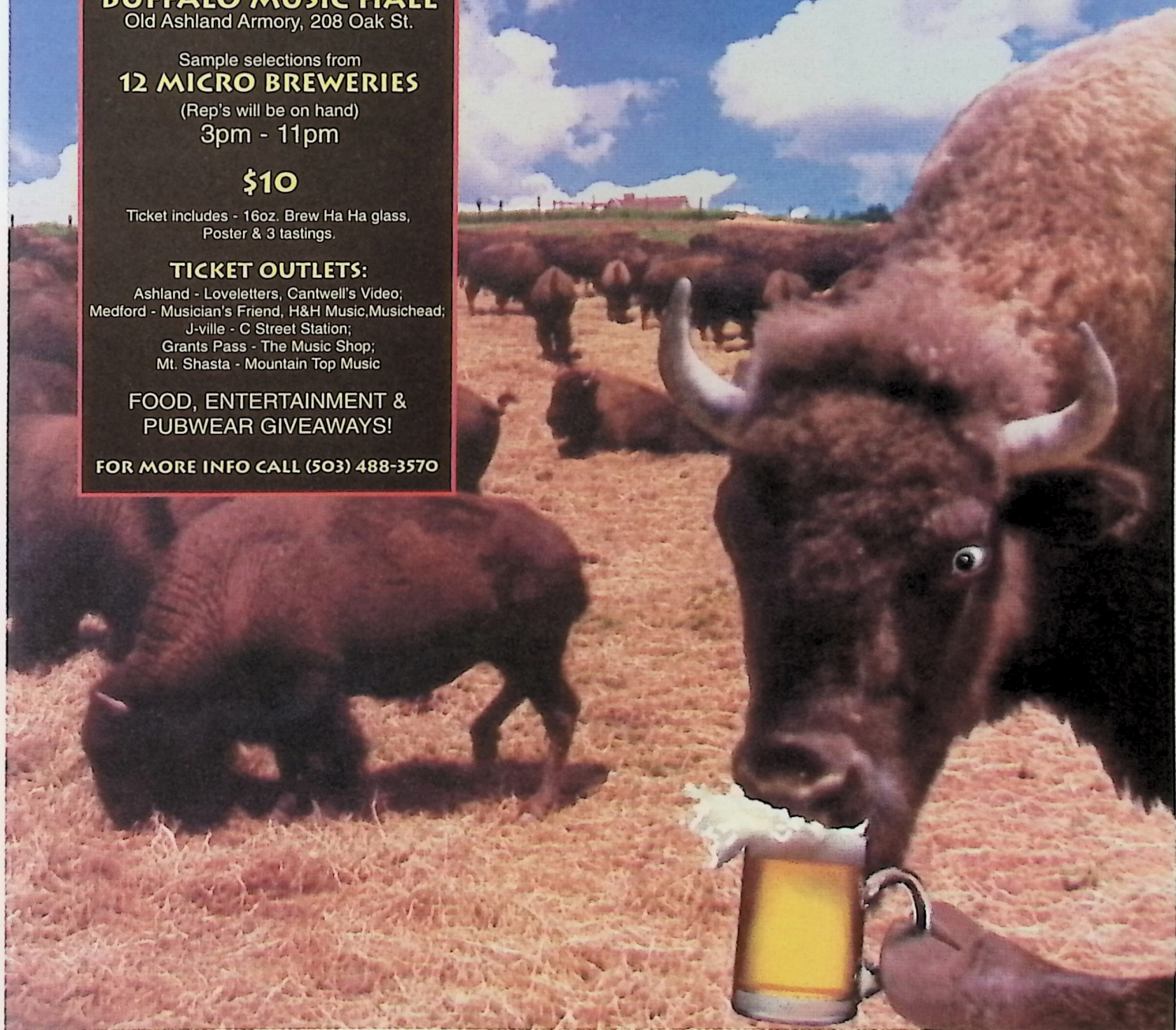
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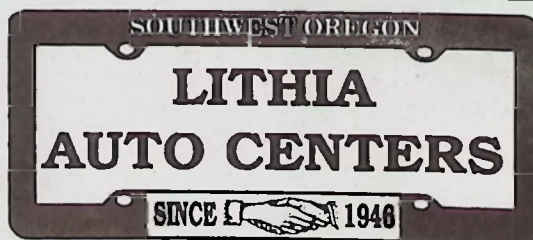
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